

Social Innovation & Cultural Heritage Co-creation along the Cultural Routes

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Tourism and the cultural routes

- Preserve, enhance, reflect upon, maintain alive cultural heritage
- Promote ideas of Europe in line with the Council of Europe
- Avoid tourism leakages in favour of local development
- Local communities as target as much as long-distance tourists

- From sustainable tourism to regenerative tourism
- Tourism as a part of a broad social and ecological system
- Long term collaborative project

Can regenerative tourism be supported along
cultural routes via

social innovation

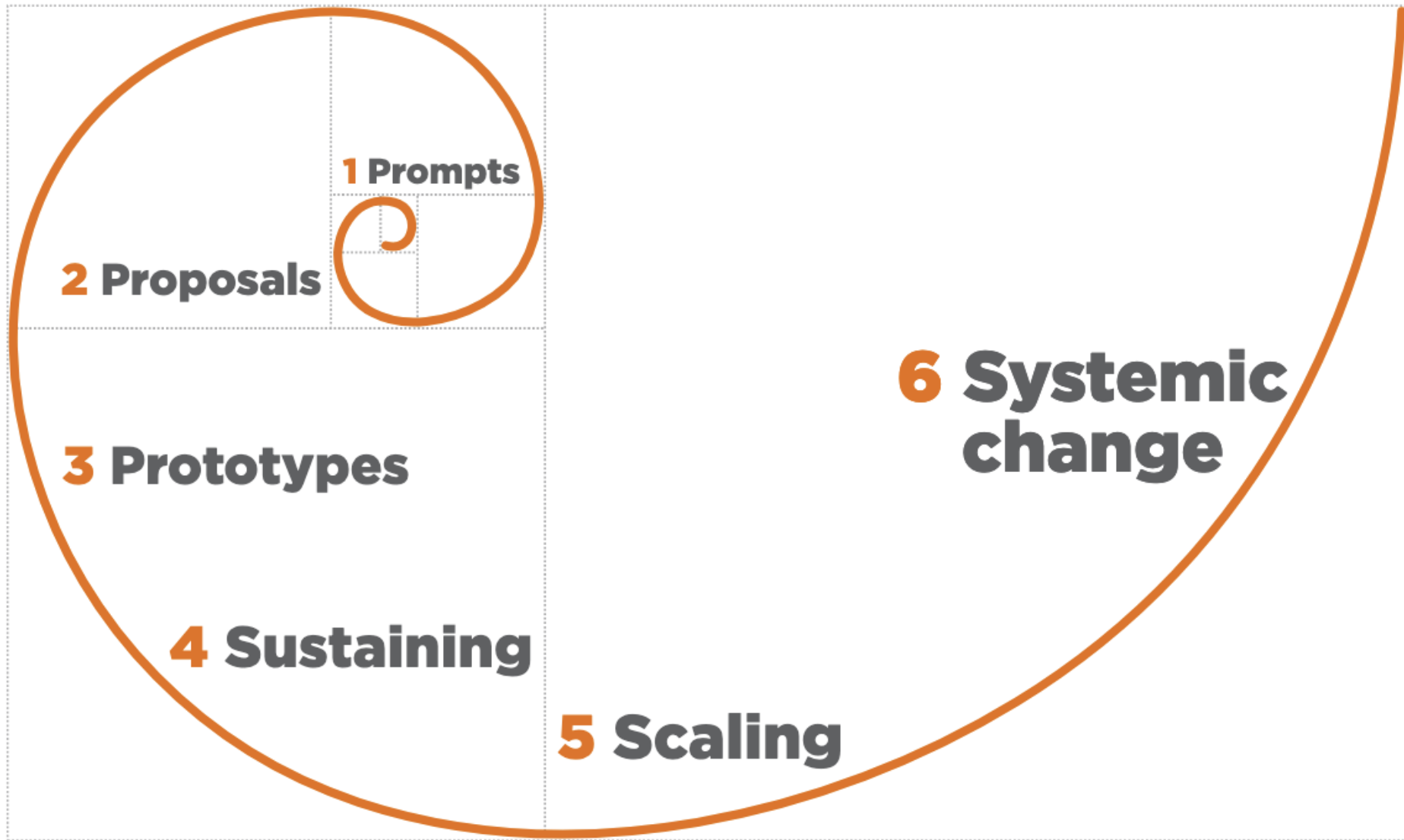
and heritage co-creation?

What is social innovation?

“Social innovation refers to new ideas that work in meeting social goals”
(Mulgan, Tucker, Ali, Sanders, 2007)

“Social innovation refers to new ideas that work in a more effective way in meeting social goals with the aim of transgressing social rules according to a vision of a different social system” (Busacca, 2013)

- An element of desire for social change
- Collective action
- Reinvent local service provision and promotes novel forms of collaboration
- Triggered either by actors inside or outside a certain community
- Not innovative per se, but with respect to the context of development
- A change in attitude or perception, rather than a tangible improvement



From The Open Book of Social Innovation, Murray, Caulier-Grice, Mulgan, 2010
<https://youngfoundation.org/>

Culturale heritage

- From an entity to a process (*heritage-making*)
- Beyond authorised heritage discourses

The Faro Convention

- Self-identified heritage communities
 - In relation with a place in an open, and dynamic way
- Indigenous knowledge and eco-cultural identities
 - The notion of care

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Creando Comunidad
a través de la Agrupación de Gestión Cultural Patrimonial y Turístico, invita a todas las mujeres a participar en la semana conmemorativa de la mujer trabajadora, la que se realizara los días **4, 5, 6 y 7 de Marzo**

- Desarrollaremos actividades para valorar y reivindicar la labor de la mujer en Lota.
- Instancia de encuentro, aprendizaje, colaboración y rescate de la memoria.
- Hacemos una invitación a reflexionar y re pensar el rol femenino en nuestra sociedad.

Las esperamos.

Local community

WARNING

- It is not homogenous, hierarchically ordered, with a clear leadership
 - It is not always resourceful or able to deliver and manage resources and services
 - It does not have clear boundaries and characteristics
 - It is not singular
-
- They are plural
 - They are a process
 - They are complex and layered with power and politics

Transformative methodologies

- Transformative Learning Theories (Cranton, Taylor, 2012; Mezirow, 2003)
- A process of analysis, questioning and redefining perceptions of reality
- Enhancing awareness of context, one's own beliefs and feelings
- Learning occurs only when what is significant for the individual/community/organisation is called into question
- Connection between action, participation, learning and research
Validating knowledge produced through experience

Specific challenges for social innovation and cultural heritage co-construction along the Cultural Routes

- Interplay between localities, regional partnerships and transnational networks
- A very diverse set of stakeholders
- Dissonant heritage
- Tourism paradoxes

What do or would you place at the centre of actions bridging social innovation and cultural heritage co-creation along 'your' Cultural Route?

Go to **wooclap.com** and use the code **HTOBGL**



What do or would you place at the centre of actions bridging social innovation and cultural heritage co-creation along 'your' Cultural Route?

Local community participation through contemporary art



♥ 1

Stakeholders



♥ 1

Social inclusion!



♥ 1

The creation of new social events or traditions. New ways of experiencing life in a specific locality.



Thank you for making it
together!

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Cultural tourism as a resource for rural communities

Greg Richards

Presentation to the Council of Europe Academy for Cultural Routes: Capacity Building and Practical Solutions, 12th June 2025

In the Crocus project we are examining the potential of cultural tourism for development in rural and remote areas. In particular we are analysing the use of tangible and intangible heritage as cultural tourism resources to develop new business models. Intangible heritage is a growth area that we have seen in rural and remote areas (RRA), which often have less tangible heritage assets to develop cultural and creative tourism (CCT). Intangible cultural heritage is increasingly being interpreted as 'living cultural heritage', as in the case of Dutch heritage policy, which means it has a strong link to the local community.

The challenge of the shift towards intangible cultural heritage is how to this accessible and engaging for visitors? In the case of the Limes Cultural Route in the Netherlands and Germany, for example, there are few physical traces of this former border of the Roman Empire in the landscape, because most of the remains are buried or destroyed. Reconstructions of the border can of course be presented using new technologies, such as AR and VR, but most importantly, storytelling is a valuable tool. Storytelling engages visitors and also provides content for new technologies.

We have therefore been analysing the intangible heritage field in Europe, and have been examining the use of rituals, practices, traditions and oral histories as a basis for storytelling. Storytelling also provides an important link to cultural routes – a narrative unfolds, just like a physical route. Chapters in a story can be presented to visitors as the move along the route. Along the Dutch-Belgian borders our colleagues from Breda University of Applied Sciences are developing 'storied routes', linked to the history of the (now unmarked) border, from different perspectives – that of the smuggler, or the customs agent trying to catch them.

Co-creation of heritage between locals and visitors

It is important to involve visitors in intangible heritage through activities that allow them to appreciate how these resources are brought to life by people. The active involvement in culture is marked by the shift from cultural tourism to creative tourism. Creative tourism goes beyond interpretation, to stimulate active involvement, giving visitors a role in culture and history. Visitors can also contribute their part of the story, their skills and knowledge.

In rural areas we are also seeing the development of 'creative hubs', which not only display the arts and crafts and creativity of the locale, but also provide opportunities for co-creation with visitors.

For example, the Great Tapestry of Scotland is one of the world's largest community arts projects, hand stitched by 1,000 people from across Scotland. It is made up of 160 linen panels and 300 miles of wool – enough to stretch the entire length of Scotland. It is now on permanent display in its own purpose-built gallery and visitor centre in the town of Galashiels in the heartland of the Scottish Borders.

Tapestry Trail - Start at the Tapestry Centre in Galashiels and see the panels come to life as you travel across the South of Scotland. This driving trail is split over 7 days covering 283 miles of the South of Scotland. Why not use the Tapestry to explore the South of Scotland and discover the inspiration behind your favorite panel!

Creative workshops linked to the tapestry have been developed to enable visitors to appreciate the skills needed to produce the tapestry.

Placemaking as a strategy for heritage creation

The broadening use of tangible and intangible heritage as a base for sustainable tourism development emphasises the centrality of place in contemporary cultural and creative tourism.

The Crocus Project has adopted a placemaking approach to CCT in RRA, emphasising the need to combine different cultural resources to create meanings for different stakeholder groups. This requires creativity on the part of both producers and consumers.

For example, The Limes was the border line of the Roman Empire at its greatest extent, running largely along the Rhine and Danube rivers and across northern Britain. The remains of the Limes today span 10 European countries and include built walls, ditches, forts, fortresses, watchtowers and civilian settlements. The Limes are now being utilized for heritage and tourism development, with a number of sites opened as visitor centres or archaeological sites. The Limes represent not just Roman heritage, but also the local variants that developed along the border. On the upper Danube, numerous transnational initiatives have taken place. For example, the reconstruction of a Roman ship involved the development of creative tourism experiences, as well as the provision of transnational voyages once the ship was finished.

This underlines the importance of the former border not just as a line of defensive works, or a series of nodes, but places connected by a route. This means involving a wide range of stakeholders and having a vision – a story – for the route, which not only

makes sense of the connection (their shared Roman past), but also their current embedding in local culture and creativity. This is particularly important for rural and remote areas, which often lack a critical mass of cultural and creative resources. Building cultural and creative hubs or hotspots along a route can help to underpin local vibrancy and cultural, social and economic activity.